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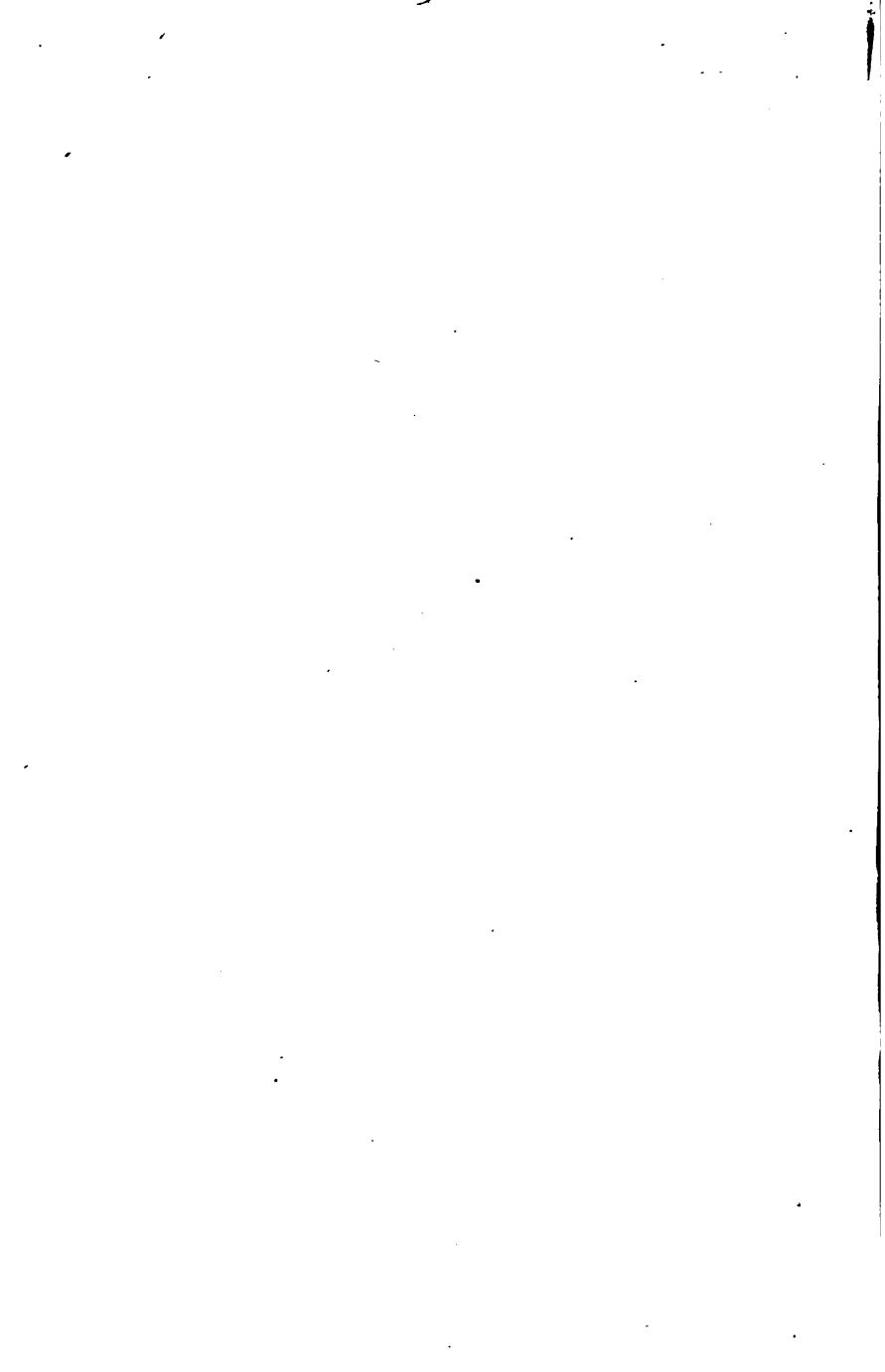
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HOW TO TEACH READING.

A

Manual for the Use of Teachers.

TO ACCOMPANY

MONROE'S PRIMARY READING CHARTS

AND

MONROE'S NEW PRIMER.

BY

MRS. L. B. MONROE.

PHILADELPHIA:
COWPERTHWAIT & CO.

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TO

ALL FAITHFUL TEACHERS WHO DESIRE TO GIVE TO
CHILDHOOD EVERY ACCESSIBLE POINT OF
VANTAGE-GROUND AT THE VERY
OUTSET OF EDUCATION

THIS LITTLE MANUAL

IS

EARNESTLY DEDICATED.

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CONTENTS.

	PAGE
Self-reliance the true starting-point in education	5
The necessity of arousing the mental faculties of children before anything like reading is attempted.—Hints for the same	6
Chart 2 (page 9 in New Primer).—Lines and figures.—Suggestions for training the eye and the hand	7
Chart 3 (page 10, New Primer).—Counting-lesson.—Suggestions for bringing out pleasant qualities of voice	8
The phonic method develops self-reliance	9
Diagrams of the vocal organs in producing the sounds of <i>m</i> , <i>n</i> , <i>ñ</i> and <i>ñ</i>	10
Blackboard work preliminary to Chart 4	11
Chart 4 (page 11, New Primer).—Directions	12
Chart 5 (page 12, New Primer).—Hints for preliminary conversation to awaken interest	13
Chart 6 (page 13, New Primer).—Diagram— <i>r</i> .—Hints for helping children who have already learned the names of the letters	14
Chart 7 (page 14, New Primer).—Diagram— <i>s</i>	15
Hints for encouraging little ones.—Easy, natural tones of voice necessary to good reading	16
Chart 8 (page 15, New Primer).—Diagram— <i>k</i>	17
Chart 9 (page 16, New Primer).—Diagram— <i>t</i>	17
Chart 10 (page 17, New Primer)	17
Chart 11 (page 18, New Primer).—The reason for not using diacritical marks at this stage of reading	18
Chart 12 (page 19, New Primer).—Diagram— <i>f</i>	19
Chart 13 (page 20, New Primer)	19
Hints for bringing out speaking qualities of voice	20
Chart 14 (page 21, New Primer).—Diagram— <i>p</i>	20
Chart 15 (page 22, New Primer).—Language-lesson in connection with the correct pronunciation of the articles	21
Script.—How to teach it	22
Chart 16 (page 23, New Primer).—The natural way of teaching the long and the short sound of <i>i</i>	23
Chart 17 (page 24, New Primer).—Hints for bringing out sprightly tones of voice	24

	PAGE
Chart 18 (page 25, New Primer)	24
Chart 19 (page 26, New Primer)	24
Chart 20 (page 27, New Primer).—Difference between the sounds of d and t	24
Chart 21 (page 28, New Primer).—Difference between the sounds of b and p	25
Chart 22 (page 29, New Primer).—Diagram— l	25
Chart 23 (page 30, New Primer)	25
Chart 24 (page 31, New Primer).—The natural way of teaching the long and the short sounds of e	25
Chart 25 (pages 32, 33, New Primer)	26
Chart 26 (page 34, New Primer)	26
Chart 27 (page 35, New Primer).—Diagram— w as a consonant	27
Chart 28 (page 36, New Primer)	27
Chart 29 (page 37, New Primer)	27
Chart 30 (page 38, New Primer)	27
Chart 32 (page 40, New Primer).—Words of two syllables	27
Chart 33 (pages 41, 42, New Primer).—Hints for calling out the imagination without the aid of a picture	27
Chart 35 (page 44, New Primer).—Difference between sounds of v and f	28
Chart 37 (page 46, New Primer).— You the same sound as ū	28
Chart 38 (page 47, New Primer)	28
Chart 39 (page 48, New Primer).—Long and short sounds of vowels	29
Chart 41 (page 50, New Primer).—Diagram— sh	29
Chart 42 (page 51, New Primer).—Diagram— y as a consonant	29
Chart 43 (page 52, New Primer).—Hints for teaching "by-sight" words	30
Chart 44 (page 55, New Primer).—Monotonous reading	30
Charts 45, 46 (pages 58, 59, New Primer).—Diagram— th	30
Chart 47 (page 60, New Primer).—The natural way of teaching long and short y	31
Chart 50 (page 71, New Primer)	31
Charts 51, 52 (pages 75, 76, New Primer)	31
Chart 53 (Page 77, New Primer).—The initial letters of "by-sight" words	31
Learning to write	32
Concluding words	32

HOW TO TEACH READING.

SUGGESTIONS TO TEACHERS.

TO the lover of childhood nothing is more delightful than to teach little ones "how to read;" but in order to ensure that success in teaching which would give pleasure to the children and satisfaction to the teacher, one must call common sense to her aid and free herself from the old traditions concerning the first steps in reading. No wonder the little ones hated to go to school, when they were expected to learn the whole alphabet before reading a word! There is a surer and a better way.

This little manual has been prepared hoping that it will aid earnest teachers in making the first road to knowledge an easy, pleasant one. Especially does the writer hope that some assistance is herein given whereby teachers may clearly understand the very important difference between the *sounds* of letters and their *names*; for he who teaches by sight alone (or the word-method) not only robs the child of the advantage to be gained by learning through two of the senses instead of through one, but also fails to arouse in him that self-reliance in overcoming difficulties which is the secret of true progress.

Do not think that you can gain time by turning at once to Chart 4 (page 11 in New Primer). It would be an economy in the end if several weeks were spent in training the children to observe and com-

pare forms before anything like reading is attempted. What should we say of a carpenter who commenced a nice piece of work knowing that his tools were blunt? And yet most teachers expect little ones to learn to read without any mental preparation whatever. One of the most successful primary teachers we have met—one whose children read and write remarkably well at the close of the first school-year—does not turn to Chart 4 until she has spent several months in training the eye and the hand as a basis for future work.

“Why train the *hand*?” do you ask, teacher? The answer is evident: what the child learns through two senses is more firmly fixed in his memory than what he learns through one. Develop sense of touch, therefore, as well as sense of sight.

The teacher referred to gives her children beads to string, blocks to build, cards to sew, papers to cut and to weave, and in connection with each occupation she has interesting *talks with the children*—miniature object-lessons—which call out their thought and train them to observe, compare, and remember forms. She has a little store of china animals, pretty stones and shells, and many other things that interest children. She has a jar of gold-fish, another jar of tadpoles. There are flowers growing in the windows, pictures on the walls, and there is a small aquarium filled with plants which the children helped the teacher to gather. It is needless to say that such a teacher establishes from the outset a sweet fellowship with her pupils which is rivaled only by the mother's love.

It must be remembered, however, that the teacher herself must converse in pleasant, sprightly tones, or she will not call out pleasing inflections in the children's voices. The faulty intonations of pupils in the high school may be the result of bad habits of voice acquired in the primary department. The ingenious teacher will think of many devices for inducing the children to talk with her, and to bring out sweet qualities in their voices. Let them tell what they saw on their way to school. Let them

describe objects in the room. Let them tell about their pets at home.

To recapitulate, then, the needs of the primary school, the following points should receive attention before anything like reading is attempted:

1. The children must be taught to see and to remember forms.

2. They must be taught to talk.

3. They must learn to use the voice pleasantly.

4. Their imagination must be called out.

All these results can be attained by wide-awake object-lessons such as have already been suggested.

Children that have had preparation through occupations and object-lessons will be ready to learn from

Chart 2 (page 9 in New Primer).—Do not allow them to see at first all the lines and figures on this chart. The teacher should draw on the blackboard a horizontal and a vertical line; these are enough for one lesson. Do not use the terms “horizontal” and “vertical:” “up-and-down line” and “left-to-right line” are enough for the outset. Let the children point out the straight lines in the room—around the doors, the windows, etc. Give the children little sticks that they may reproduce these lines on their desks. (These can be obtained at “school-supply” stores at a trifling cost, or the teacher herself can make them from matches, cutting off the brimstone ends. Bits of wire may be used for curves.) Give only two sticks at first, and increase the number day by day. At the close of these lessons let the children invent little forms with their sticks and take turns in telling what they have made. Perhaps one will say he has made a slate, another a window, another a kite, and so on. This exercise tends to call out the imagination and greatly interests the little ones.

For another lesson the teacher should copy on the blackboard the first slanting line. Ask the children if they find in the room any lines like it. Let them reproduce it with their sticks, and pro-

ceed as before. Another day copy the next slanting line, and in this manner teach gradually all the lines and figures. After a while the slate and pencil may be used in copying them.

In teaching large numbers of children the teacher may not be able to see whether all are laying their sticks according to direction; in such an emergency she can get assistance from some of the brightest children. By a little tact on the part of the teacher the most mischievous and troublesome pupils may become earnest little helpers.

Chart 3 (page 10 in New Primer).—The counting lesson should be made bright and pleasant. Let the children talk about the birds before they begin. "Do you love little birds?"—"Have you seen any real birds to-day?"—"Where did you see them?" Such questions as these may be asked, to awaken the interest of the little ones and bring out pleasant qualities of voice. Do not attempt to teach them to count ten at once; let them count one bird at first, bring you one book, point out one child, one window, etc. Teach them to count two in the same way, always requiring them to count objects in the room.

After a few lessons let the children sometimes take turns in pointing out the birds, while the rest of the class counts. To vary the lessons and to call out the imagination of the children let them have little sticks on their desks (say an inch in length) and "play they are birds."

"Charlie, how many birds have you on your desk?"—"I have two birds."—"Here are two more birds flying to you, Charlie" (the teacher laying two more sticks on his desk). "Now count and tell me how many more birds you have."—"One, two, three, four! I have four birds."—"You are right. John has no birds.—John, come here and take five birds out of my box."

The ingenious teacher will think of many ways to keep up the interest of little ones, and to aid them in counting.

After a drill of several weeks or months in the directions already hinted at, the children will be ready to learn from

Chart 4 (page 11 in New Primer).—The teacher should make herself familiar with the directions at the bottom of the chart before beginning the lesson. Of course these directions are for *the teacher only*, and she will vary them according to the needs of the pupils.

These charts can be used by the word method or by the phonic method. We earnestly recommend the latter, for it makes the children self-reliant from the outset. Grammar-school teachers have found that children who have been taught to read by the "word method" are not apt to be good scholars in arithmetic. The reason is obvious: they have formed the habit of depending on others in learning to read, instead of finding out the words for themselves.

Most of the words in the charts and Primer are phonic, and can be taught by sound. A few words "by sight" are introduced later, when the mental habits of the child are somewhat formed. We would say, then, Do not teach the *names* of the letters on Chart 4 as *em, en, ā*: give only their *sounds*.

First, the teacher should clearly understand the difference between the sounds of the vowels and the consonants. In articulation, the lips, the teeth and the hard and soft palates are brought into use. In producing the vowels (*a, e, i, o, u*, including the long and short sounds) the vocal organs are open and free; but in producing the sounds of the consonants there is a hindrance to the free emission of the voice, owing to a closer position of the vocal organs, and in most cases actual contact. This is illustrated in the following diagrams. Figs. 1 and 2 represent the position of the vocal organs in producing the sounds of the consonants *m* and *n*. Figs. 3 and 4 indicate the open position of the organs in producing the long and the short sound of the vowel *a*.

FIG. 1.

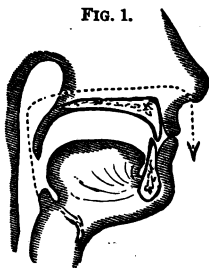
Position of lips and vocal organs in producing sound of *m*.

FIG. 2.

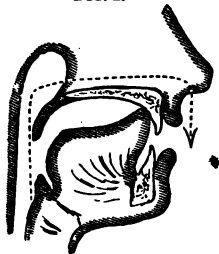
Position of tongue and lips in producing sound of *n*.

FIG. 3.

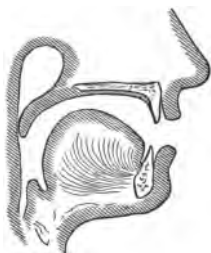
Position of the vocal organs in producing short sound of *a*.

FIG. 4.

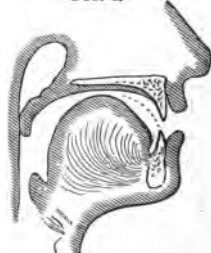
Position of the vocal organs in producing long sound of *a*.

Fig. 1 shows that the sound of *m* is made with shut lips, the sound being emitted through the nose, as indicated by the dotted line. Notice position of lips in producing *final* sound of such words as *am*, *dim*, *hum*, etc. Fig. 2 shows that the sound of *n* is made by putting the tip of the tongue just back of the upper teeth, the sound again being emitted through the nose. Notice the position of the tongue in producing the *final* sound of *in*, *tin*, *ran*, etc. It is much more difficult to understand the sound of a consonant when it is the first letter of a word: the sound of the consonant mingles with that of the following vowel and confuses one.

The sound *ā* (long) as in *pate* is not used in the Primer, but we add a diagram of the same, that the teacher may see how perplexing it is to a child to

tell him, in the outset, that *ă* in *man* is *ā*. The long sound of *ā* is double, made up of *ā* + *ē*. This is shown in Fig. 4. The dotted line indicates the position of the tongue in producing the final part, *e*. Slowly pronounce *ā* as in *fate*, and notice the twofold action of the lips, tongue, and teeth. Then *begin* to pronounce words commencing with the short sound of *ă*, as *at*, *am*, *an*, etc., leaving out the final consonant. It will be seen that this sound of *a*, or *ă*, requires but one position of the vocal organs, as is shown in Fig. 3. Now, if the teacher wishes the child to find out or "build up" words for himself, and tells him in the outset that *em*, *ā*, *en*, spells *man*, it is as perplexing as if she gave him marbles and told him to build a block-house.

The teacher, then, understanding that the *sound*, and *not the name, of the letter* is to be taught, should, before showing Chart 4, print *m* on the board. Ask the children how many "up-and-down" lines they see in it. They will readily say, "Three;" and if they have had faithful preliminary drill on "Lines and Figures," they will also say that they see two curves at the top.

Then the teacher should proceed according to directions on Chart 4:

"Children, when you see this letter with three 'up-and-down' lines in it, you should call it thus;" and the teacher makes the sound of *m* with closed lips.

After sufficient drill print *a* on the board. Ask if there is an "up-and-down" line in it. Let the children point it out. Ask if it has curves, and where. Compare it with *m*. Draw out from the children the points of difference between the two letters. In this way the forms of the letters are impressed upon the minds of the little ones, and they are ready to learn this sound of *a*, the teacher giving, of course, not *ā*, but *ă* as in *man*. Next print *n* on the board, and the children will be quick to observe that it has but two vertical lines. Then give the *sound* of *n* as directed above.

After the children are familiar with the sounds of the three letters the teacher may turn to Chart 4

and say, after talking a while about the picture, "Now, children, you have learned enough this morning to read all that is on this chart. First let me see if you remember the sounds;" and the teacher should review the sounds of the letters found on the chart, as little children may be bewildered at seeing the characters in print. Let them point out all the *m's*, *n's*, etc. (being very careful to give only the *sounds* of the letters). Pay no attention to the script at present.

Next the teacher should help them "build up" the word *man*, beginning at the top of the chart. The spaces between the letters indicate the slowness with which a little child would do this. The teacher points at the three letters in their order, while the child gives the sounds *m-a-n*. At first he does not know that he is framing a word. The teacher repeats the process again and again, pointing out the sounds more quickly each time, until the child perceives that he is saying the word *man*.

Finally teach the phrase *a man*. The article is always to be joined with the following word in speaking, as if it were a first syllable; as, *a-go*, *a-bed*, *a-man*.

Forming the other words on the chart will be a very easy matter after the foregoing is accomplished. Teach this first lesson *thoroughly*, and it will make all the subsequent lessons comparatively easy to the children.

Let all printed letters remain upon the board a week, at least, after they are taught. The teacher will often find the little ones looking at them and repeating to themselves the sounds.

As it is probable that several of the class will not remember all the sounds on Chart 4, review it at the beginning of the next lesson:

"Now, children, we want to read from a new chart to-day, and we shall turn to it in a few minutes, if you will all give attention and show me that you remember the sounds you learned yesterday. Who thinks he can read all that is in this first lesson?" Some bright child will volunteer.

"Charlie thinks he can read it. All the rest of the class watch carefully while I point and Charlie reads.—Very good! I am glad to see you remember so well.—Who else will read it for me?" etc.

Sometimes vary the lessons by letting the children take turns in pointing for the rest of the class to read. Children greatly enjoy "playing teacher;" they will be sure to give closer attention that they may earn this privilege.

After a short, brisk review turn to

Chart 5 (page 12 in New Primer): "Children, I know you will enjoy this lesson. You can read every word here except one, and you will soon know that. But first we will talk a while about the picture.—Lizzie, what do you see here?"—"I see a little boy."—"Good!—Anna, tell me something about the little boy."—"He has a big hat on."—"John, do you think the hat fits him?"—"No, ma'am. I think it is his papa's hat."—"I think so, too.—Jane, what has he in his hand?"—"He has a big cane. I think it must be his papa's cane."—"Perhaps it is.—Carl, what do you suppose this little boy can be doing with a big hat and cane?"—"I guess he is 'making believe' he is a man."—"That may be so. He seems to be full of fun. I think he is talking; we will read what is on the chart and find out what he is saying. First we must learn the new sound."

The teacher then prints **I** on the board. Talk about the form of the letter, and finally give its sound, which in this instance is the same as the name of the letter. Turn again to the chart and let the children point out all the **I's**; they will then be ready to read all the words and phrases and find out what the little boy is saying.

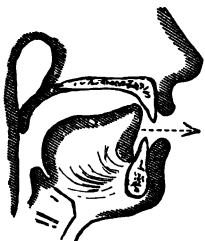
The important thing now is to teach the children to read in *phrases*. By frequent repetition they must be made so familiar with the words that they can call them promptly at sight. And they must be taught to see short phrases and speak them *at a single breath*; thus, **I am** as fluently as if it were one word. Then **a man** is to be spoken in the

same easy manner. Next the two phrases should be spoken (or read) with a slight pause between them, and finally the complete sentence, "*I am a man,*" is to be read easily with a single impulse of the breath, and with no awkward pauses between the words.

Chart 6 (page 13 in New Primer) will also be found easy and interesting to the children if the previous lessons have been faithfully learned, as it contains but one new sound, that of *r*. The capital *A* is also to be taught. Copy these two letters on the board. Ask questions about them. Let the children tell the points of difference: "One of these letters has a 'sharp angle.' Who will show me where it is?" etc.

Give the letter *A* the same sound as the little *a*, already taught—namely, its *short sound* as in *man*. Be careful on this point; *ā man ran* is very bad reading. If a child *begins* with this fault, it is very difficult to break it up. (See page 10.) Be careful not to call *r* by its name; as, *ar*. Give only its sound, which is made according to the diagram below.

FIG. 5.



Position of tongue in giving the sound of *r*.

The tongue is reversed, or turned back. The inexperienced teacher will easily get at the sound by *beginning* to say *ran*. Leave off *an*, and you have the sound of *r*.

It is much easier to teach children to read phonetically if they have not learned the *names* of the letters. If any child is unfortunately already familiar with them, it will be necessary to teach him to distinguish between the *name* of a letter and its sound. The following hints may be of use:

The teacher asks, "Children, have any of you a cat at home?" Several will reply that they have. "What is her name? What do you call her?" Some answer, "We call her Kitty," "Puss," etc.—"Well, does she *say* 'Kitty'? Does she *say* 'Puss'?—"Oh no; she says '*Mew*.'"—"And has any one a dog at home?"—

"Yes."—"What is his name?"—"Carlo."—"Does he say 'Carlo'?"—"Oh no!"—"Does he say 'dog'?"—"No."—"What does he say?"—"He says 'Bow-wow!' and sometimes, when he is cross, he says '*r-r-r*'" (a growling noise).—"Yes, the dog's *name* is Carlo, but the *sound* he makes is '*bow-wow*' and '*r-r-r*;' and the sound Puss makes is '*Mew*' and '*pr-r-r*.' Now, the *name* of this letter (*m*) is *em*, but it *sounds* *in*" (with the lips shut, the sound passing through the nose). "And the *name* of this letter (*r*) is *ar*, but it *sounds* just a little like your dog's growl—*r-r-r*."

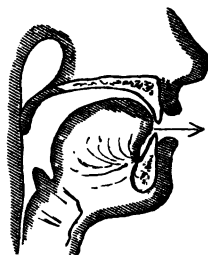
In a similar way the names of the different letters as they appear on the charts may be distinguished from their sounds (if it be found necessary), but it must not be forgotten that the *sound* is the important thing in reading.

Chart 7 (page 14 in New Primer).—Proceed as before, printing the two new letters on the board. Make this exercise bright and interesting, and the children will enjoy analyzing the forms of the letters. They will be sure to say that *e* is almost round; they will speak of the straight line running through it, etc. The sound of this *e* is like the name of the letter itself (*e*). Explain that two *e*'s (*ee*) sound the same as one *e*.

The sound of *s* is made by putting the end of the tongue back of the upper teeth, leaving a slight orifice, through which the breath passes. (See Fig. 6.) *Begin* to speak the word *see*, leaving off the *ee*, and you find yourself producing the sharp sound of *s*. *The teacher should be sure that she understands how to make the new sounds on each chart before giving the lesson.*

On examining the letter *s* the children will be likely to say that it is not round, it is not straight, but it is crooked; and in teaching the sound of *s* they may be told

FIG. 6.



Position of tongue in producing the sound of *s*.

that there is something which looks like it and which makes the same sound. Some bright little fellow will probably say, "A snake."—"Yes, the letter looks like a snake, and its sound is like the little hiss which a snake sometimes makes. Repeat this sound after me—*s*" (*a short hissing sound*).

The children are exercised in making this sound and that of long *ē* as the letters are pointed out by the teacher. On turning to the chart have a pleasant talk with the children about the picture. A few minutes spent in letting them describe the details of each picture not only will make them interested in the lesson which is to follow, but will bring out their powers of imagination and teach them to observe carefully.

Before beginning the reading-lesson it is well to encourage the little ones thus: "Children, there is only one new word to be learned this morning, and you have already spoken it many times. The little girl in the picture is saying this same word. Let us find out what it is." The teacher then points to *s*, then *ee* (asking the children to give the sounds), slowly at first, but gradually bringing the sounds together until the children discover that the new word is *see*. Then let them take turns in pointing it out wherever it comes on the chart. Let them also point out in this way the phrase *I see* and *a man*, and finally the sentence *I see a man* is to be taken in by the eye all at once and spoken with a single impulse of the breath. After the children are familiar with the words of a lesson, the teacher should insist that they read even the simplest phrases in easy, natural tones of voice as in common conversation. In no other way can good reading be attained.

The period is placed after the sentences; the teacher will use her judgment about giving an explanation of it at present. If any allusion be made to it, the children may be told simply that it means to stop or rest when they are reading. Any more than this would only confuse them, and retard their progress.

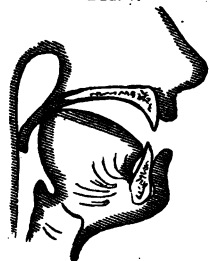
Chart 8 (page 15 in New Primer).

—There is but one new sound to be taught on this chart—that of the letter *c*, which is (here) hard like *k*.

The sound of *k* is aspirated, and is produced by shutting the back of the tongue against the soft palate. Pronounce the word *book*, and notice carefully the sound of the *final k*. This gives you the rough breathing or aspirated quality belonging to the sound of *k*, and consequently to the hard sound of *c* in *can*.

Print *c* on the board and proceed as before. (See directions for Chart 4, page 9.) Let the children compare *c* with *e* and point out the differences. Having learned to associate the right sound with the letter, they will readily build up the word *can*. The word *me* will be very easy, as it is made up of two sounds already learned.

FIG. 7.

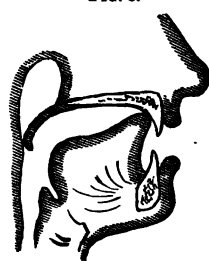


Position of the tongue in producing the sound of *k*.

Chart 9 (page 16 in New Primer).—This chart gives but one new sound—that of *t*. This is produced by putting the tip of the tongue against the back of the upper teeth, stopping the breath from passing outward for an instant, then allowing it to pass in a slight puff. Pronounce carefully such words as *cut*, *rat*, *put*, etc., and notice the final consonant, *t*.

Print the new letter on the board, and proceed as before. (See page 11.) The word *rat* is the only new word to be taught on this chart. The children will have no difficulty in reading it if previous lessons have been well learned.

FIG. 8.



Position of the tongue in producing sound of *t*.

Chart 10 (page 17, New Primer) is a review of sounds already learned. It will encourage the lit-

the ones to tell them this after interesting them in the picture: "Children, there are no new sounds to be learned to-day. If you are careful, you can read all this chart (or lesson) without any help from me. Who thinks he can read the words over the picture?" After several of the children have "built up" the word *cat*, let others take turns in pointing out the new word wherever it may be found on the chart.

It must be remembered that reading at this stage is an education of the eye: the child must *learn to see* accurately. The form of each letter must be *distinctly pictured* on his mind. To aid in this he may be told to look carefully at the letter, then shut his eyes and think how it looks and what *sound it stands for*. The same may be done with words, phrases, and finally with complete sentences. Call a child's attention to a sentence; then conceal it from view and require the child to tell what he saw. It is surprising to what extent the eye may be thus trained. In process of time the power is acquired to take into the mind at a momentary glance not only complete sentences, but even paragraphs of several lines. The advantage of such a power to the adult cannot be overvalued, and it is best acquired by beginning the discipline in early life.

Chart II (page 18, New Primer).—After printing O on the board be careful not to call it by its letter-name. Tell the children that it is *ō* (like short *ō* in *box*, *fox*, etc.). Long *ō* is not taught before Chart 39.

Of course the teacher is not to make the diacritical mark over the *o*. These charts are so arranged that children will gradually learn from the position of a vowel in a word whether it should be pronounced with a long or short sound.

The sound of *x* is like *ks*. Pronounce any word ending in *x*—as *six*, *fix*, *box*, *fox*—and you cannot fail to get at the sound of *x*. *Ox* is the only new word to be taught on this chart.

The interrogation-mark is here used. It is better to call it "question-mark," telling the children

that it is placed after a question. They should not be required to repeat formal definitions of this or any other punctuation-mark.

Chart 12 (page 19, New Primer) teaches the sound of *f*. This sound is produced by placing the lower lip against the upper teeth and emitting the breath. The teacher will see this by pronouncing words *ending* in *f*; as, *roof, calf, staff, loaf*, etc. In teaching this sound be careful not to vocalize it, as if it were the sound of *v*, as in *have, give, live*, etc.

The picture on this chart may serve as the basis for an interesting object-lesson. On being asked what animal it is, many of the children will say it is a dog; this will enable the teacher to call out the points of difference between the dog and the fox. In the course of conversation with the children manage to bring in the word *ox*. Ask if that word is to be found on this chart. Have it pointed out. After having learned to associate the *sound* of *f* with the letter on the chart, the children will readily find out the word *fox*.

FIG. 9.

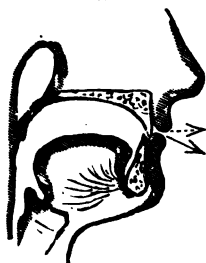
Position of lips in producing sound of *f*.

Chart 13 (page 20, New Primer).—The next sound to be taught is that of *h*, which is a simple breathing out of the breath. Initial *h* is always followed by a vowel-sound, and after a little practice the *h* will naturally be produced by emitting the breath with the mouth in the position required for the following vowel, which in this instance is short *a*.

The children, having already learned the sharp or hissing sound of *s*, will very readily acquire the buzzing or flat sound (like *z*). This sound (as in the word *has*, pronounced as if it were spelled *haz*) is indicated by the *s* with a mark below it (*ḡ*). Print both forms on the blackboard, and let the class compare them. They will readily acquire facility in distinguishing the hissing sound (as in *see*) from the buzzing sound (as in *hasḡ*).

Explain that two *n*'s (*nn*) sound the same as one *n*.

The article *the* is here for the first time introduced. On account of the double consonant and obscure vowel, it is better to teach this word as a *whole*. As a child is taught to speak the word *and* when he sees the character "&," so he may be taught to speak the word *the* when he sees this form (*the*) as a whole. It should be pronounced *tht* or *thl*, and as if it were a part of the following word. (See page 21.)

After the children have learned to read with facility the new words at the top of the chart see that they read the sentences below with spirit and animation. Teach them to read naturally, or as if they were conversing. If a child is inclined to read in a dull, monotonous way—as, "I—can—see—Ann"—speak to him in animated tones. "*Whom* can you see, Charlie?" (pointing to the little girl in the picture).—"I can see Ann."—"Oh! you can see *Ann*? Read this line again, and say the words as pleasantly as you said them to me just now." (Child repeats.) "Very good! Read the next line and tell me what Ann has" (in her hand).—"Ann has a *fun*."—"Good!—Will some one else read these two lines in a pleasant voice?" In this way bring out the *speaking* qualities of the voice, and do not let the children get into unnatural, faulty inflections.

FIG. 10.



Position of lips in producing sound of *p*.

Chart 14 (page 21, New Primer) has but one new sound—that of *p*. This sound is produced by gently shutting the lips together and separating them with a slight puff of breath, as in *cap, rap, flap, nap*, etc.

After printing the letter *p* on the board give the class practice in associating this action of the lips with the letter.

Capital "H" is here taught; also the new form of *The*. For its pronunciation, see page 21.

The children will have no difficulty in reading this lesson, as it is mostly a review of words previously taught.

Chart 15 (page 22, New Primer) can be made quite interesting to the children by using it as the basis of a language-lesson. The primary object of the chart is to give practice in joining the articles to the words which follow them; and one means of accomplishing this is a wide-awake language-lesson, which will be suggested below.

The children should be made so familiar with the words *a*, *an* and *the* that they can call them at a glance without a moment's hesitation. Then they must be taught to speak them in connection with the following word as freely as if the two words formed one. Thus, the phrase *an ox* should be spoken with a single impulse of the voice, like a word of two syllables accented on the second, as *annex*, *annul*. The phrase *a fan* will be spoken with an accent similar to the word *abed*, etc.

Do not give the long sound to *a* and *the* when spoken in connection with other words. As given in *Webster's Dictionary* the rule for their pronunciation is as follows: "We say *a* and *the* when we pronounce the words by themselves, but in actual use they become nearly or quite *ă* and *thă* or *thĭ*. In connection with other words *the* usually suffers a shortening or corruption of its vowel, being pronounced *thĕ*, or very nearly so, before a word beginning with a vowel-sound, and *thĭ*, or very nearly so, before a word beginning with a consonant-sound."

After a sufficient drill on the articles in connection with the following words, the teacher may say, "Now, children, I will point to a word on the chart, and I want you to look at it carefully and think of something to tell about it. Who will read this" (pointing to "The Cat") "and finish out a sentence? No one dares to try? Hear me: 'The cat ran up into a tree.' Now I will point to another word, and I am sure some one will read it and tell me something

about it. Who will try?—Charlie, I am sure you are willing to try.” Charlie reads: “The ox got into the corn.”—“Good!—Who will read the next word and add something to it?—Lizzie, you may read it.” Lizzie reads: “A rat nibbled some cheese that was in mamma’s closet.”—“Very good! Did your mamma catch the rat?”—“No, ma’am. The rat got into the closet at night, when every one was asleep.”—“Thank you, Lizzie! you have given me some very good sentences.” (Notice that Lizzie has been led to use both articles in saying “a rat” and “the rat.”) “Who will read the next word and say something about it?—You may read it, John.”—“The fox has a bushy tail.”—“You are right, John. Did you ever see a fox?”—“Yes, ma’am; I saw a fox in the menagerie last summer.”

In simple ways like this the teacher can greatly interest the little ones in this chart, which will serve the threefold use of a language-lesson, a review and a correct pronunciation of the articles.

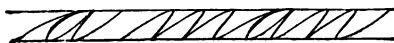
Never allow a child to give an incomplete sentence; and if he make a grammatical error, give the sentence correctly and let the child repeat it after you. This needs tact on the part of the teacher, as children are easily discouraged in their first attempts to express themselves.

SCRIPT.

After a thorough drill on Chart 15 it will be well to go back to Chart 4 and teach the script letters. In teaching writing the teacher should make use of the board, while the children have their slates, both board and slates being ruled in this way—



More than two lines are confusing. First the teacher writes very slowly, describing as she writes:



"I put the pencil on the lower line, and carry it to the upper line. I carry the pencil on the line a little way, then go back on the line, down to the lower line, curving toward" (mentioning something at the right), "going up to the upper line to close the *a* at the top; now I go down to the lower line, make a curved corner, and go again to the upper line. Now I will write the word *man*. I put the pencil on the lower line, carry it to the upper line, make a rounding corner, go down to the lower line, make a sharp corner, go to the upper line, make a rounding corner, down to the lower line, make a sharp corner, back to the upper line, etc. Now you may try to write these words on your slates, while I write them again; and you must try to write *just* as I tell you." (The teacher writes and describes again.)

Most of the children will be unable to follow at first; quite a number will not even attempt it. Encourage them, and in a very few days they will be able to do something that is suggestive of the copy. After a few weeks their progress will be quite surprising. Technical writing should be taken up a little later on, commencing with the easy letters—*i* first, then *u*, *n*, *m*, etc. Do not attempt too much in this direction the first year. It is better to let the children spend most of the hour for writing in copying the script sentences.

Chart 16 (page 23, New Primer).—The new sound to be taught on this chart is short *ɪ*. Up to this time only the capital *I* has been used, and that always with its long sound, which it has when it constitutes a word by itself. Print on the board both forms of the letter, the capital and small letter, also the words *is*, *his*, *it*, *hit*. It is enough for the children to be told at present that when the letter stands alone it sounds *I* (long), but when there is another letter after it in the same word it sounds *ɪ* (short).

Chart 17 (page 24, New Primer).—Nothing new is introduced here except the short sound of *h*, as in

run. After the children have become familiar with the new words (all of which can be easily called out from the children in a familiar talk about the picture) see that they speak all the sentences in a pleasant tone. Perhaps some child may read in a monotonous way: "See-me-run. See-me-hop." Teacher: "Charlie, if you were that little boy in the picture, and you wanted me to watch you in your fun, you would say, 'See me run'" (in sprightly tones), "'See me hop.' Read that line again and make believe that you really are the little boy." (Charlie reads.) "Very good!—Who else will read that line, and in the same lively way that Charlie just read it?"

Sometimes the teacher should read a line in two ways—first with a dull, uninteresting tone, next in a bright, sprightly manner. Ask the children which they like best. They will be sure to prefer the latter. In this and other ways cultivate patiently the taste for pleasant, natural reading.

Chart 18 (page 25, New Primer).—There are no new sounds on this chart, and the little ones will have no difficulty in finding out the new words for themselves. Encourage them to believe this, and they will show renewed zest in their reading-lesson.

Chart 19 (page 26, New Primer).—The new sound here is that of *g* hard. This sound is made by pressing the back of the tongue against the soft palate, as in producing the sound of *k*. (See page 15, Fig. 7.) The teacher can easily learn this sound by pronouncing slowly such words as *pig*, *fig*, *dig*, etc., and noticing the action of the vocal organs in producing the final sound.

Chart 20 (page 27, New Primer).—The position of the lips and tongue in pronouncing the sound of *d* is the same as for *t*. (See Fig. 8, page 17.) The sound of the latter is aspirated, or whispered. The sound of *d* is sub-vocal, or made with the voice. This is readily seen in pronouncing slowly words ending in *d*, as *bad*, *pad*, *sad*, *mud*, *proud*,

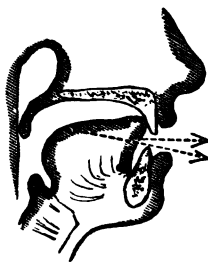
load, etc., comparing them with words ending in *t*, as *rat*, *mat*, *pat*, etc.

Chart 21 (page 28, New Primer).—The sound of *b* is here taught. The position of the lips is the same as for *p*. (See Fig. 10, page 18.)—The difference in the two sounds is as follows: The sound of *p* is aspirated, and that of *b* is sub-vocal. In producing the sound of *b* direct the voice toward the lips while they are closed, as in *cab*, *tab*, *ebb*, *robe*, *daub*, etc.

As the child's vocabulary of words increases he should gain in the variety of his inflection. The teacher should keep this in mind constantly, and see that with each succeeding lesson the class gains in the use of sprightly, natural tones.

Chart 22 (page 29, New Primer).—In producing the sound of *l* the front of the tongue is raised against the upper gums, and the voice is allowed to escape at the sides of the tongue. Notice this in pronouncing *fl*, *roll*, *peel*, *boil*, etc. As in the pronunciation of other sounds, the teacher should familiarize herself with the position of the vocal organs before attempting an explanation to the class.

FIG. 11.



Position of lips and tongue in producing the sound of *l*.

Chart 23 (page 30, New Primer).—The sound of *k* has already been taught in teaching the hard sound of *c* (Fig. 7, page 17). It is not necessary to say this to the children. After printing *k* on the board give them its sound; they will soon find out for themselves that the two letters often sound alike.

Chart 24 (page 31, New Primer).—In teaching short sound of *e* it is sufficient to say for the present that when *e* comes at the end of a short word—as, *me*, *see*, etc.—it is *ē* (long); when it comes before a letter—as in *nest*, *hen*, *egg*, *pet*, etc.—it is *ĕ* (short).

Chart 25 (pages 32 and 33, New Primer).—We have here simply a review of words already learned, but they will be found more difficult than previous lessons unless special care is taken on the part of the teacher. If the children are using the New Primer, let them examine the picture carefully. Ask them what the little boy is doing, and what animals they see on the table; suggest that there may be more animals in the box. If the class is reading from the chart, explain that the lesson is about a little boy, named Max. He is standing at a table playing with a box of toy-animals. Some of the animals are in the box, and some are on the table. Ask the little ones what animals they think Max has, how many, what they are made of, etc.

Teacher: "We will see now whether you have guessed right. The first two lines tell what the little boy is playing with. Who will read these lines?—Charlie, you may read." (Charlie reads.) "Charlie says, 'Max has a dog, a pig, and a kid.' Now let us play that Max is a real boy. We will ask him questions, and he will answer us.—Lizzie, you may talk first to him. Read the next line." (Lizzie reads.) "Lizzie has asked Max if that little dog which he has on the table can run. Who will read the next line and tell us what Max says in reply to Lizzie's question?"

Thus, by appealing to the imagination, the teacher will so interest the little ones that they will forget the difficulties. They will be sure to regard the question-marks in speaking to Max, and they will unconsciously get the correct emphasis, and will read with pleasant tones of voice.

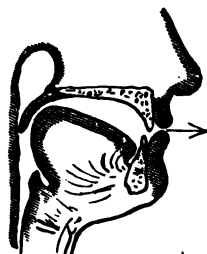
After the class is tolerably familiar with the lesson let three of the children read it. One child, playing she is mother, may read the first and last paragraphs, and the two other children may read the remainder as a dialogue. The word *you* should be taught as a whole or "by sight."

Chart 26 (page 34, New Primer).—Long *y* has the sound of long *i*.

Notice the different qualities of voice and the variety of inflections which may be brought out in this lesson.

Chart 27 (page 35, New Primer).—To produce the sound of *w* as a consonant, slightly contract and round the lips and bring them nearly together. The teacher should make herself familiar with this sound by pronouncing such words as *wish, wait, web, wear, wax, worst*, etc.

FIG. 12.



Position of lips in producing sound of *w* as a consonant.

Chart 28 (page 36, New Primer).—*J* is a double consonant, having the sound of *d* and *zh*. This is apparent by pronouncing slowly such words as *jail, jet, jangle, jar, jug, jounce*, etc. Of course it is unnecessary to tell the children that *J* has a double sound. Let them learn it through imitation only.

Chart 29 (page 37, New Primer).—Explain that *ck* has the same sound as *k*. Also tell the children not to notice the light letters (the silent letters indicated by open type) in “building up” a word.

Chart 30 (page 38, New Primer).—*Q* has the same sound as *k*. *Qu* sounds *ck* (very short).

Chart 32 (page 40, New Primer).—A word of two syllables is here introduced. There will be no difficulty in teaching this word, *rabbit*, as each syllable consists of familiar sounds. Indeed, children will be delighted to find that they can read it as easily as if it were two short words.

Chart 33 (pages 41, 42, New Primer).—The little ones will be disappointed to find no picture; but if the teacher make use of the fact that *children are always made happy when their imagination is brought into healthful exercise*, she can readily compensate them for their disappointment.

Tell them that this lesson is a conversation between a little boy named John and a little girl named Ann. They live on a farm in the country. John has a rabbit, of which he is very fond. There are a great many hens on the farm, and Ann cares more for them than she does for the rabbit, because one of the hens—a pretty white one—is her own: her papa gave it to her. This hen is sitting on eggs, and Ann hopes to own a brood of chickens some day. The children have just come home from school. They are always together, and each tries to do what will please the other: “John speaks first; who will read what John says?”

The little ones will be much more interested in this story, if they take turns in reading it, two at a time, personating Ann and John. If this lesson be found too difficult, it may be omitted until later, as it contains no new words.

Chart 35 (page 44, New Primer).—The position of the mouth in producing the sound of *v* is the same as for *f*. (See Fig. 9, page 17.) The difference between the two letters is that *f* has an aspirated sound and *v* is vocalized. This can readily be seen by comparing carefully such words as *loaf*, *wife*, *strife*, with *have*, *give*, *love*, etc.

The children will have no difficulty in reading this chart after learning the sound of *v*.

Chart 37 (page 46, New Primer).—The word *you* is pronounced like the long sound of *u*; hence *y* and *o* are silent. (See *Webster* and *Worcester*.) The children can be told, therefore, that this sound of *u* is like its name.

Chart 38 (page 47, New Primer).—The sound of *z* is like that of buzzing *z*. (See Chart 13.) The position of the vocal organs in producing this sound is found in Fig. 6, page 13. There are but few words ending in *z*, but there are many ending with the sound of *z* as expressed by *z*. Perhaps no word teaches this sound so well as *buzz*. In making one's self familiar with this sound, prolong the word—thus: *buzz-z-z*.

After the children are tolerably familiar with the words of this lesson they can easily be led to read it in a bright, sprightly way, as if they were talking.

Chart 39 (page 48, New Primer).—Here, again, the sound of a letter is like its name—viz., *ō*, as in *go*, *no*, etc. Children readily understand the difference between the long and short sounds of the vowels if told that it takes longer to pronounce the former than it does to pronounce the latter. For instance, one is longer in pronouncing *ō* in *go* than *ū* in *hot* or *pond*.

Chart 41 (page 50, New Primer).—In producing the sound of *sh* the front of the tongue is lifted toward the roof of the mouth, so that the lower surface of the tongue will be facing the teeth.

This lesson should be read as a dialogue.

Children always enjoy this manner of reading. In beginning the lesson, it will incite them to do well if told that after they are familiar with the words, they may take turns in reading it, two at a time.

Chart 42 (page 51, New Primer).—In producing the sound of *y* as a consonant (at the *end* of a word it is a vowel) raise the convex arch of the tongue toward the roof of the mouth, as in producing the vowel *e*, but so closely as somewhat to obstruct the passage of the voice. This is seen in pronouncing slowly such words as *yield*, *yet*, *Yale*, *York*, *yawl*, *young*, etc.

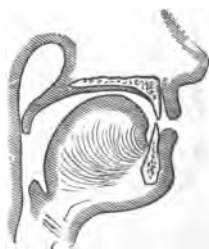
This lesson should be read as a dialogue.

FIG. 13.



Position of tongue in producing sound of *sh*.

FIG. 14.



Position of the tongue in producing the sound of *y* as a consonant.

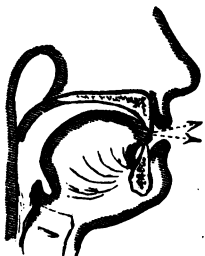
Chart 43 (page 52, New Primer).—In this lesson there are three words to be taught “by sight”—that is, each word is to be taught as a whole. Analyzing these words will come later.

Do not try to teach the “by-sight” words independently of the lines in which they are found. The children will become so interested in reading these little rhymes that ten chances to one they will not notice that these easy words are new to them.

Chart 44 (page 55, New Primer).—This chart has no new sounds, but it has several new words. The class should “build up” the seven words “by sound” before reading the story. As there is no dialogue, there will be danger of monotony in tone in the reading; but this will not occur if the children are thoroughly interested in the story.

Charts 45 and 46 (pages 58 and 59, New Primer).—To produce the sound of *th* flatten the tongue and place the end of it against the edge of the upper teeth. *Th* is either an aspirate, as in *breath*, *smith*, *hath*, or vocal, as in *bathe*, *breathe*, *there*, *lathe*, *they*, etc. In the present lesson *th* is vocal. Understand this thoroughly before attempting to give the sound to the class.

FIG. 15.



Position of tongue in producing the sound of *th*.

The different points of the story can be brought out if the children describe the picture. In “building up” the new words at the top of the page they will be interested to know that the word which begins with a large letter is the name of the little boy’s dog. “This little hunter is playing by himself, and has no one to speak to except ‘Jip,’ whom he imagines to be a live dog. Let us read the lesson and find out what he is saying to Jip.”

Chart 47 (page 60, New Primer).—This lesson shows the difference between long and short *y*. Tell the children that *y* at the end of short words sounds *ī* (long), but at the end of long words—two or more syllables—it sounds *ȳ* (short). Illustrate this on the board by writing *my*, *shy*, *fly*, and *Jenny*, *funny*, *sunny*.

Chart 50 (page 71, New Primer).—This chart teaches the sound of *ä* as in *far*. In writing this letter on the board add the diacritical marks.

The cry of the lamb is best imitated by the short sound of *ä*. The first *a* in *papa* and *mamma* is sounded like the last, but is much shorter.

Charts 51 and 52 (pages 75 and 76, New Primer) teach the sound of *soft ç*. This lesson should be read as a dialogue. Read in this way, it will be almost impossible for wide-awake children to render it in a stiff, unnatural manner.

Chart 53 (page 77, New Primer).—At this stage of the children's progress many of them will be able to make out the five words "by sight" with a little help from the teacher:

"Children, you have just read the word '*lion*.' Now, one of these other words is '*mouse*.'" (The teacher makes prominent the sound of *m*.) "Who will tell me which of these is '*mouse*'?—Kate, you may point it out. Very good! and will you please point out the word *mouse* wherever you see it on the chart? Thank you!—Isn't it odd, children, that the longest word on the chart gives the name of the tiny mouse? You notice that the word *lion* is not so long as the word *mouse*. It often happens thus in reading. Now, how many can point out the longest word on the chart—*mouse*?" (All hands go up.)

Another of these words is *paw* (making prominent the sound of *p*): "Look carefully, and see if you can tell which is the word *paw*."

Thus, by calling attention to the initial sounds, all the words may be discovered. Do not expect

the children to remember all these words; they may not remember the nouns even. But this little exercise will encourage them to believe that there is nothing very difficult in the lesson, and words that they have read once they will be apt to read more easily the second time, aided by the context.

LEARNING TO WRITE.

But little has been said about the script words at the bottom of the pages, but it is taken for granted that an hour will be set aside each day for a writing-lesson, when the children will copy these words on their slates, the teacher criticising and making suggestions. These exercises will not only get the children well started in the art of writing, but will help them remember the spelling of the words, and thus will indirectly help them in their reading-lessons. Before finishing the Primer they should be able to write a few simple sentences by dictation; as, *I see a cat, I see a man*, etc.

Let it not be forgotten that the child's first year in school is of the utmost importance; he is forming mental habits which will probably follow him through life. See to it, then, teacher, that the little ones under your care shall try to do well whatever they undertake. And, above all, aim to have them self-reliant from the very outset.

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A Special Price is made to teachers or school-officers ordering direct.

Send for Descriptive Circular.

See Specimen Chart on the next page.



Reduced by photography to about one-fiftieth the full size of the chart.

87

Long u in you and your.

87

Y	o	u		y	o	u	r
You				your			
eye				stag			
eyes				stand			
hornſ				black			



I see you, stag!
 You stand on the hill.
 • I see your hornſ.
 I see your black eyes.
 Can you see me?

*Stag I see you.
 I see your horns*

PARKER'S ARITHMETICAL CHARTS.

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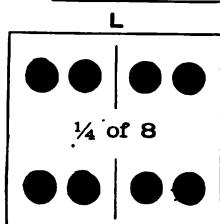
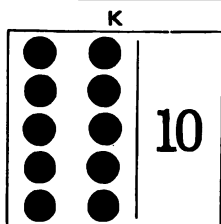
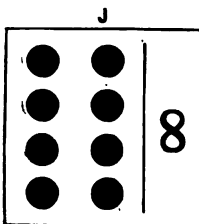
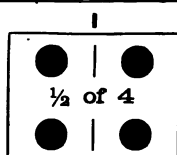
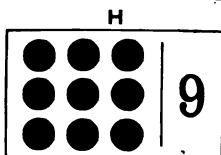
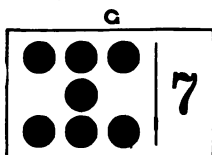
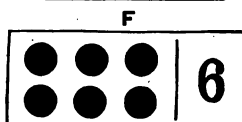
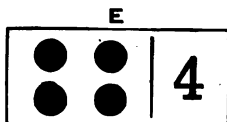
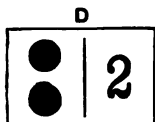
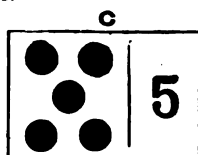
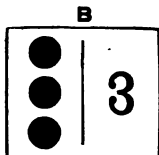
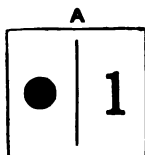
Reduced by photography to about one-fiftieth the full size of the chart.

5

Parker's Arithmetical Charts.

5

Numbers and their Names.



0 1 2 3 4 5 6 7 8 9

Show a number of things, write the figures that stand for the number. Write the figures and have pupils show the number. Show numbers of things and have pupils write figures as they recognize the number shown. After each figure has been taught separately, have

them at blackboard, show numbers of things to which numbers and have pupils write their names. Pupils should draw squares and copy Chart on slates. At this stage pupils should be trained to make figures very well.



This page shows the style of illustrations and type used in the New Primer.

20

LESSON X.

Sound of **h**, and of **s** flat or buzzing.

f	a	n		h	a	s			
	f	a	n		h	a	s		
	a	n			a	s			
F	a	n			h	a	s		
t	h	e	*f	a	n		A	n	n

I can see Ann.

Ann has a fan.

I can see the fan.

Fan me, Ann, fan me!

Ann has the fan.

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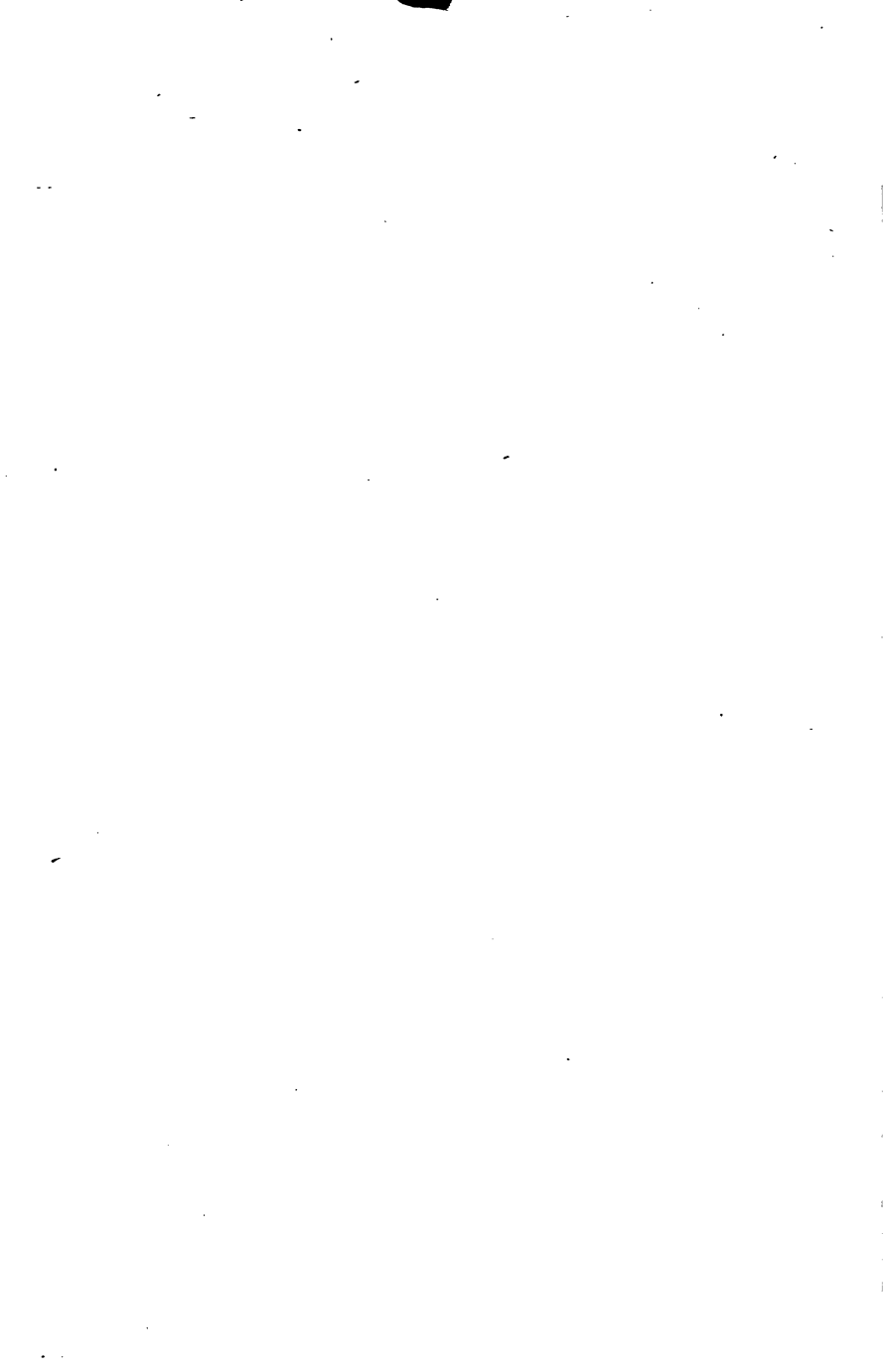
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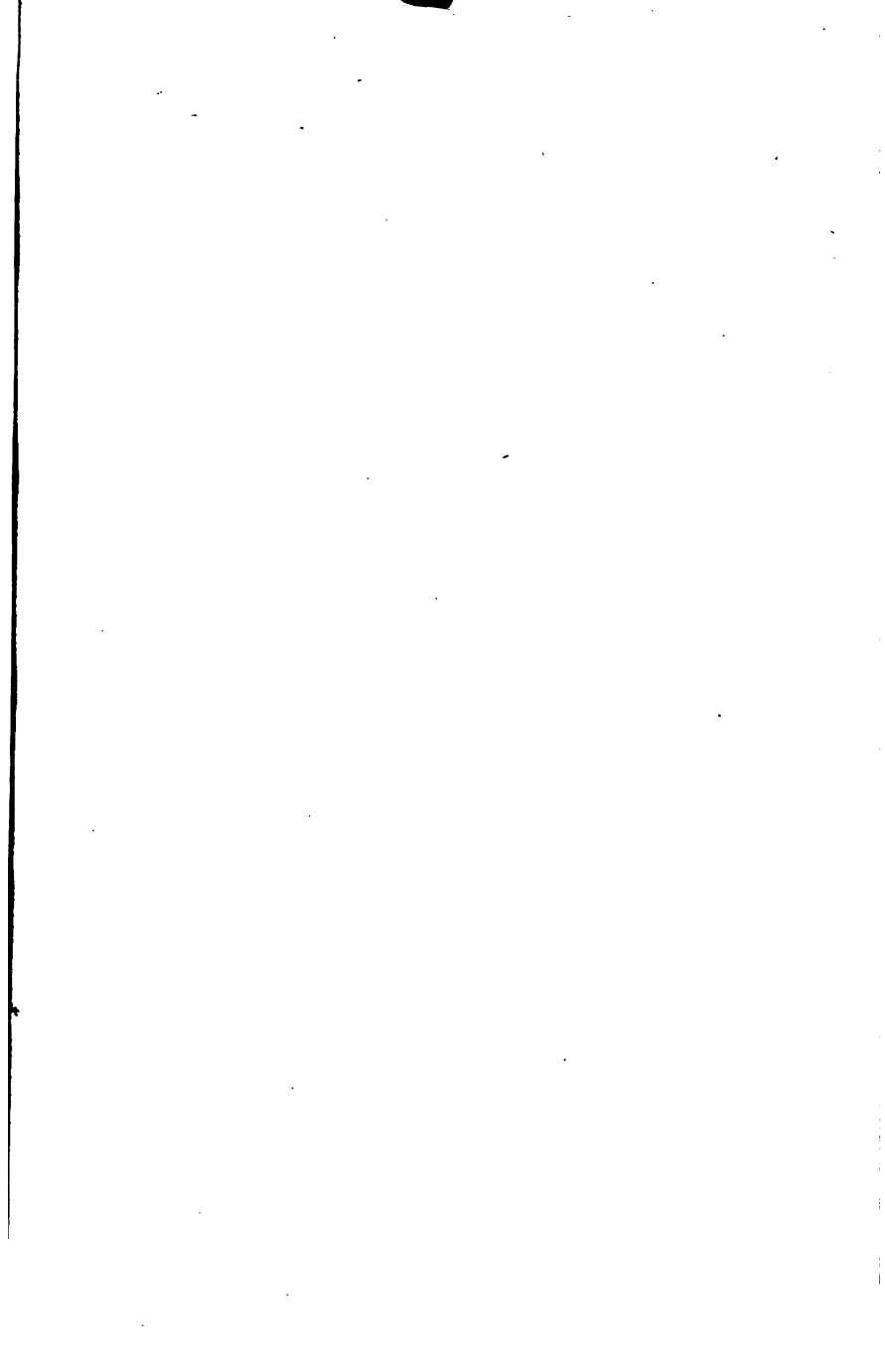
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